Heritage Studies:
An Odyssey in Learning

The Heritage Guide
2006-2007
# TABLE OF CONTENTS

I. INTRODUCTION ........................................................................... 3

II. HERITAGE TEXTS ........................................................................ 6

III. HERITAGE SEMINARS

   Heritage I ...................................................................................... 7
   Heritage II: Asia ............................................................................ 20
   Heritage II: Latin America ........................................................ 30

IV. GOALS AND OBJECTIVES

   Reading .......................................................................................... 36
   Writing ............................................................................................ 37
   Cultural Literacy ............................................................................ 38
   Oral Communication ..................................................................... 39

V. CLASS REQUIREMENTS AND EXPECTATIONS

   Attendance .................................................................................... 40
   Registering for a Class; Add/Drop Procedures ............................ 40
   How to Protect Your Work ......................................................... 40
   Academic Honesty and Plagiarism ............................................ 41
   Penalties for Plagiarism ............................................................. 42
   How to Avoid Plagiarism ............................................................ 42

VI. READING, WRITING, SPEAKING, AND LISTENING IN HERITAGE

   Reading ....................................................................................... 45
   Writing .......................................................................................... 47
   Oral Presentations ......................................................................... 51
   Listening ....................................................................................... 52

VII. ENDNOTES .............................................................................. 53

VIII. CREDITS ................................................................................ 54

IX. HONOR PLEDGE ...................................................................... 55
I. INTRODUCTION

In coming to Carthage you have embarked upon a journey. You carry with you a personal heritage, customs, roots, and beliefs. Your journey through the Heritage seminars will move you beyond your personal world—your comfort zone—and allow you to enter the realms of other cultures and individuals. In two Heritage seminars, you will engage universal questions through inquiry, the process of self-discovery. Studying the past forces you to “sharpen [your] sight, [heighten your] awareness of difference…respect nuance, and sense…the possibilities of change.”

Heritage I (Issues in Community: Citizenship and Justice) will help you to become aware of yourself, your possibilities and limitations, the communities to which you and others belong, and to begin to understand the experiences of other cultures. Heritage II (Issues in Cultural Interactions) continues your journey by comparing Western and non-Western ideas and cultures, as well as examining how different cultures interact. Using either Asia or Latin America as your setting, you will be exposed to multiple perspectives on your place in a global community. It is through studying unfamiliar customs and behaviors of the world that you will further the process of uncovering and rediscovering yourself and your cultural heritage.

You will encounter and critique cultures through their texts and other artifacts in each Heritage seminar. Yet Heritage is not a prescribed set of books simply to be transmitted from teacher to student. Rather, the texts chosen for each Heritage seminar are distinguished works of literature, social thought, science, film, or music that serve as tools. They are instruments through which you can ground and focus the process of rigorous thinking, questioning, and imagining that leads to authentic self-discoveries and self-expression. Therefore, you will be invited to read critically, participate in discussions, write engagingly, and articulate your insights in oral presentations. This kind of Socratic self-examination will help you discover who you are, what you are committed to, and where you stand—at Carthage, in your community, in your country, and in the world at large.

“I will go across with my own ship and crew/and will probe the natives living there./What are they—violent, savage, lawless?/or friendly to strangers, god-fearing men?”
(Homer, Odyssey, 9 173-6)

You will use reading, writing, and oral communication to accomplish the goals and objectives of a particular Heritage seminar (see Section IV of this guide.) Your serious commitment can provide you with a level of competency in these areas that will
aid you in all other course work at Carthage and beyond. Whatever you do in life, you will be able to analyze, write, and speak in ways that will command respect.

"[Wall Street Journal]: Do you have a problem solving technique that has stood the test of time? Hardis: I was a liberal arts major, which means you do a lot of reading, a lot of synthesizing. You try to synthesize a lot before you rush to judgment. ... I don't believe in epiphanies, but you often get an insight somewhere that crystallizes something that has been bothering you." (Stephen Hardis, CEO of Eaton)

In the Age of Technology, the boundaries among various disciplines are disappearing and it is crucial to be able to interrelate bodies of knowledge. For this reason, Heritage is a combination of humanities, art, social, and natural sciences. Each seminar focuses on learning as a communal effort, representing an integrative, multidisciplinary approach.

This guide offers a preliminary and partial map to the intellectual landscapes you will explore. It will be an invaluable tool for both you and your instructor as you journey through the two seminars that form the Heritage Studies Program.

As you begin your Heritage journey, you and your peers will skim the guide, paying particular attention to the introduction, goals/objectives in Section IV, and general class requirements and expectations in Section V. Before you approach a primary text, your instructor will ask you to read the introduction to the work provided in this guide. The introductions have been designed to give you a framework, a context for the work, and a preview of the text. By their nature, Heritage seminars represent the foundation to your future learning goals at Carthage and beyond. To achieve this ultimate goal, you must engage yourself actively in all seminars. Life requires active, not passive, participants.

As adults and as enlightened travelers through the Heritage Seminars, you will be responsible for meeting all the obligations outlined in this guide. You may ask yourself: "Why do I have to take these required courses? What are they going to do for me?" Consider then what business consultant Marsha Sinetar regards as the kind of mind a successful person ought to have in the 21st century: able to work for the sake of the team, not oneself alone; able to see the whole picture; able to integrate a diffuse set of facts; able to see the gray areas in issues, situations.

More to the point, in a recent article on Tim Donahue, Executive Chairman of Sprint Nextel, the author notes:

Although his current career spans the history of the cellular industry in the U.S., his educational and early work background is far different from that of the business school wonks or telecom engineers who permeate the field. For one
thing, at the behest of his father, Donahue was a liberal arts major with a specialty in English literature and Shakespeare.

Thirty years later, he attributes his business success to his education, saying it gave him the confidence to "talk in many circles. It's helped my people skills and connection with people. I may be a goofball, but I'm not just a goofball who knows only how radio waves travel through the air."

If you look at the backgrounds of some the most successful people, you will discover that their liberal arts education, which Heritage embodies, has given them an edge over their more narrowly trained peers. Moreover, they have minds for 24/7 not 8/5.

**Ultimately, the experiences you carry away from each seminar will set you on a path to lifelong learning and a 21st-century mind. In the future you will come to cherish the time you spent in Heritage.**

Heritage is your odyssey. It begins, aptly enough, with an understanding of self and your place in the communities of which you are a member.

"What gives value to travel is fear…the fear we feel when we encounter something foreign and are challenged to enlarge our thinking, our identity, our lives—the fear that lets us know we are on the brink of real learning." Albert Camus (1913-1960)
II. REQUIRED TEXTS IN HERITAGE

HERITAGE I TEXTS
Plato, "Allegory of the Cave"
Plato, "Socrates' Apology"
T. Jefferson, Declaration of Independence
W.E.B. Du Bois, The Souls of Black Folk
Wm. Shakespeare, Merchant of Venice (play)
C. Darwin, "Natural Selection"
A. Huxley, Brave New World (novel)
S. De Beauvoir, "Woman: Myth and Reality"
G. Anzaldúa, Selections from Borderlands: La Frontera

HERITAGE II COMMON TEXTS FOR ASIA AND LATIN AMERICA
L. M. Barna, "Stumbling Blocks in Intercultural Communication"
M. Nussbaum, "The Study of Non-Western Cultures"
S. Reed, "Culture as Common Sense"
P. L. Van Den Berghe, "Why Study Ethnic Tourism?" (selection)

HERITAGE II TEXTS: ASIA
A. Kerr, Lost Japan (autobiography)
The Confucian Reader
T.C. Chung, Zhuangzi Speaks (sayings)
Lotus Sutra (Chapters 3 and 24)
I. Chang, Rape of Nanking (history)

HERITAGE II TEXTS: LATIN AMERICA
M. Leon-Portilla, The Broken Spears: The Aztec Account of the Conquest of Mexico (history)
A. Crosby, The Columbian Voyages, the Columbian Exchange, and Their Historians (history)
R. Menchú, I, Rigoberta Menchú: An Indian Woman in Guatemala (autobiography)
Pablo Neruda, Memoirs (autobiography)

TEXTS FOR ALL THREE HERITAGE SEMINARS
Heritage Guide: An Odyssey in Learning, 2006-2007 (Online)
Heritage Reader, 2006-2007

In addition to the required texts listed above, each Heritage section will also include texts chosen by the instructor of each class.
HERITAGE I
Issues in Community: Citizenship and Justice

The Parthenon, Athens, Greece, dedicated in 438 BCE
Photo by Jeremy Schowalter, January 2003

HERITAGE I TEXTS

Plato, "Allegory of the Cave"
Plato, "Socrates' Apology"
T. Jefferson, Declaration of Independence
W.E.B. Du Bois, The Souls of Black Folk
Wm. Shakespeare, Merchant of Venice (play)
C. Darwin, "Natural Selection"
A. Huxley, Brave New World (novel)
S. De Beauvoir, "Woman: Myth and Reality"
G. Anzaldúa, Selections from Borderlands: La Frontera
Heritage Guide: An Odyssey in Learning, 2006-2007 (Online)
Heritage Reader, 2006-2007 (includes the articles listed above)
For a society to function smoothly and effectively, its members must share basic tenets of belief and norms of behavior.6

Students in Heritage I will ask the questions: What is a community? What communities are we members of? What role does the individual play in a community? What are the expectations and responsibilities of full participation in a community? The seminar asks why communities form, what purposes are served by communities, and what benefits or costs are accrued by members of a community. In seeking answers to these questions, students will also contemplate the role communities have in promoting and inhibiting justice, liberty, and equality among their members and between members of different communities.

**What is Community?**

The word community is derived from the Latin word *communis*, which means “shared.” You will identify the many ramifications of the etymology--study of the origins of words--of community. As you read each text, you will find that you need to be sensitive to the cultural and historical context of each work, as each work is a reflection of its times.

"I had three chairs in my house; one for solitude, two for friendship, three for society." 
(H.D. Thoreau)

Before you read the first text of Heritage I you should consider the following questions:

- **What is your own definition of community?**
- **How are communities established?**
- **What responsibilities do members of a community have to each other?**
- **What responsibilities do members of a community have to integrate people of differing cultures and identities into the community?**
- **In what ways do individuality and culture both strengthen and constrain community?**

Before you read Plato's "Allegory of the Cave" and "Apology" you should pause to consider what it means to read critically. People often read superficially. In the Heritage Seminars you will need to read critically, to question the text, dissect it, and put it under the microscope of your mind. The more you engage a text, the more satisfaction you will derive from it, though at the outset it may be a struggle. Until you learn to read with a skeptical and precise mind, you will be the person chained in Plato's cave.
Allegory of the Cave

…and if anyone tried to loose another and lead him up to the light, let them only catch the offender, and they would put them to death. (From Plato’s Allegory of the Cave)

Plato’s “Allegory of the Cave” is discussed in The Republic, a dialogue written by Plato (428-347 BCE) in Athens sometime after his teacher Socrates was sentenced to death in 399 BCE. Socrates had engaged in a life of philosophy that posed a fundamental challenge to the democratic community of Athens. His way of life constituted such a deep challenge because it consisted of questioning the truth of opinions that the citizens and rulers of Athens took for granted and on which they founded their communal life.

Perhaps the most important opinion for any community is what it considers justice to be. In The Republic, Plato presents Socrates and the young discussants of the dialogue in hot pursuit of precisely this question: What is justice? While grappling with this question, the participants in the discussion are compelled to confront many other related questions, among the most pressing and puzzling of which is, What are the obstacles preventing human beings from knowing not only what justice is, but from knowing the truth about anything at all? Socrates, the main speaker of the dialogue, can be said to answer this question by offering an image or allegory that depicts the obstacles to knowing the truth while nurturing the hope that the obstacles can indeed be overcome.

Socrates’ allegory depicts human beings chained in a cave such that they are able to see only images cast on the cave’s wall before them. Some of the cave dwellers gain their freedom and leave the cave to learn that the world outside is very different from the images presented on the cave wall. As you read Socrates’ portrayal, try hard to imagine exactly what the cave looks like, where each of the many characters in the image are located, and how, where, by what means, and for what purposes they move from one part of the cave to another and, in some cases, out of the cave altogether as well as back into the cave. Most importantly, consider which aspects of society are represented by which elements of the image and what are the alternative views of education described by Socrates.

In short, the allegory asks us to question how we know what we know.

• Who influences what we know?
• The media?
• The Internet?
• School?
• Parents?
• Friends?
• What do education and inquiry involve?

"Achieve enlightenment, then return to the world of ordinary humanity."

Basho
The following selections will help you explore the friction that occurs between individuals and their communities.

**The Apology**

*The Apology of Socrates* is Plato’s portrayal of his teacher Socrates’ defense against charges brought by three leading Athenian citizens, as well as against rumors that had been circulating about him for years. He delivered his defense before 501 of his fellow Athenians serving as both jury and judges of the case. Socrates is found guilty of the formal charges and sentenced to death.

The fate of Socrates is in keeping with that of those who, in “The Allegory of the Cave,” returned to the cave to educate at least some of their fellow citizens. In “The Allegory” Socrates asks, “And if [the cave dwellers] were somehow able to get their hands on and kill the man who attempts to release and lead up, wouldn’t they kill him?” Glaucon, one of his young discussants, answers, “No doubt about it.” The bearers of truth are bound, in Glaucon’s, and perhaps in Socrates’, view to suffer at the hands of the vast majority of their fellow citizens. In any case, *The Apology* offers us a stark conflict between political demands for loyal citizenship and philosophical demands for the pursuit of truth.

It is quite common to view the Socrates portrayed by Plato as either a prefiguration of the Christian martyr who sacrifices his life for the sake of truth and justice or, alternatively, as the forefather of the early modern thinkers of the Enlightenment who called for freedom of speech and toleration of religious differences. To say nothing of the fact that these two views may be deeply at odds with one another, there are textual reasons to doubt that one or the other is simply true. It may be that they are partly and even ultimately true, but one does well to try to read the text on its own terms rather than through these later, potentially distorting, lenses.

To that end, it makes sense to keep in mind a number of questions while reading *The Apology*:

- **Do you think Socrates is innocent or guilty as charged?**
- **Do you find him to be a convincing witness in his own defense? Should he have expected the poets, craftsmen, and politicians to have responded well or poorly to his public humiliations of them?**
- **What is the distinction between law and justice?**
- **How should a member of a community to which you belong respond to injustice?**
- **Considering a community to which you belong, what are the consequences -- both rewards and sacrifices -- of confronting the majority?**
- **When should members of a community who hold a majority opinion listen to members of the group who do not agree?**
- **In a community of which you are a member, what is the fate of a member of a minority, an individual whose experience of reality is very different?**
• What potential problems concerning community and democracy need attention?

Declaration of Independence

When in the Course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth, the separate and equal station to which the Laws of Nature and of Nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

(Jefferson, Declaration of Independence)

By early June of 1776, the Continental Congress anticipated that the thirteen American colonies would soon vote to break away from England to establish their own country. The small committee assigned the task of composing the Declaration of Independence delegated Thomas Jefferson to write the first draft. Jefferson worked intensely on the draft for many days. It was revised by John Adams and Benjamin Franklin, then by the other members of the committee, and finally by the Congress as a whole. After declaring independence on July 2, Congress voted to adopt the Declaration on July 4, formally constituting the United States of America as a sovereign country.

The first paragraphs of Jefferson’s initial draft remained almost entirely untouched during the long process of communal revision. The most significant substantive revisions pertained to the question of slavery: the words “inherent and” were cut from the beginning of the now famous phrase “inalienable rights,” as was a paragraph containing a spirited denunciation of slavery as an “assemblage of horrors” that constituted a “cruel war against human nature itself.” The deleted paragraph is as follows:

“He has waged cruel war against human nature itself, violating its most sacred rights of life and liberty in the persons of a distant people who never offended him, captivating and carrying them into slavery in another hemisphere, or to incur miserable death in their transportation hither. This piratical warfare, the opprobrium of INFIDEL powers, is the warfare of the CHRISTIAN king of Great Britain. Determined to keep open a market where MEN should be bought and sold, he has prostituted his negative for suppressing every legislative attempt to prohibit or to restrain this execrable commerce. And that this assemblage of horrors might want no fact of distinguished die, he is now exciting those very people to rise in arms among us, and to purchase that liberty of which he has deprived them, by murdering the people on whom he also obtruded them: thus paying off former crimes committed against the LIBERTIES of one people, with crimes which he urges them to commit against the LIVES of another.”

The omission of this paragraph from the Declaration reflects the insistence of several Southern states that slavery not be mentioned in the document.
Consider the following questions as you read the *Declaration of Independence*

- How could the founders hold it to be a self-evident truth that all men are created equal and at the same time consent to the persistence of slavery in the new United States? Did the founders not understand the meaning of their own pronouncements? If they did understand their meaning, why did they not insist in the immediate extirpation (rather than what Adams called for: “the total eventual extirpation”) of slavery? Was abolitionism the only morally defensible position to adopt?
- What are the Declaration’s pronouncements regarding, and allusions to, God and how significant are they?
- According to the Declaration, must a government be “democratic” to be considered legitimate?
- What does the Declaration suggest about rights? What are rights to begin with? How does one distinguish the claim, “I have the right to ‘x’,” from the statement, “I want to have ‘x’”?
- What is so special about the rights of life, liberty, and the pursuit of happiness? Are they more essential than other conceivable rights or just three of many co-equal rights?
- What can one learn about equality and the creation of a just community from the long list of grievances against England?

"The true aim of government is liberty." (Benedict Spinoza)

**The Souls of Black Folk**

*Herein the longing of black men must have respect: the rich and bitter depth of their experience, the unknown treasures of their inner life, the strange rendings of nature they have seen, may give the world new points of view and make their living, loving, and doing precious to all human hearts. (The Souls of Black Folk, 90)*

W.E.B. Du Bois (1868-1963) was one of the greatest African-American thinkers of the twentieth century, and *The Souls of Black Folk* was his greatest book. In it, Du Bois reveals the inner lives of African-Americans as he understands them, explains how those inner lives have been shaped by slavery and its aftermath, and constructs a political and educational framework within which African-Americans can pursue not only equality but also greatness.

“Of Our Spiritual Strivings,” the first essay in *The Souls of Black Folk*, explores African-American identity as a problem: “being a problem is a strange experience” (*Souls*, 1). For Du Bois, African-American identity is a problem in part because African-Americans are perceived as a problem. Even their champions depict their past as horrific, their present as troubled, and their future as uncertain. However, African-American identity is also a problem because Africa and America point toward different and conflicting understandings of the most important matters. To use Du Bois’s language, different and conflicting “ideals” emerge from Africa and America. African-Americans...
are faced with the difficult problem of making a stable and worthy identity out of these elements. Resolving this problem is vital not only to them but also to America altogether, so that “some day on American soil two world-races may give to each other the characteristics both so sadly lack” (Souls, 7). As Du Bois shows in “Of the Faith of the Fathers” and “Of the Sorrow Songs,” American music and religion are indications of what such a resolution might look like.

The development of African-American identity as Du Bois understands it depends on colleges and universities. The aim of higher education is to prepare students less for moneymaking than for confronting the question of how one should live. In “Of the Wings of Atalanta,” Du Bois show us African-American students and teachers grappling with the same curriculum, “the riddle of existence,” that has been the heart of higher learning since the dawn of civilization (Souls, 51-53). In confronting this riddle of existence, African-Americans not only cultivate new points of view that are distinctly their own but also assert their humanity, which cuts across the color line, in the fullest sense of the word, so that Du Bois is able to claim in “Of the Training of Black Men”: “I sit with Shakespeare and he winces not . . . .So wed with Truth, I dwell above the Veil” (Souls, 67).

The development of African-American identity also depends on politics, and W.E.B. Du Bois was not only a thinker but also an activist who helped initiate the civil rights movement. In “Mr. Booker T. Washington and Others,” Du Bois outlines a strategy for African-American advancement in the twentieth century. Because of its careful weaving together of two requirements of human dignity, striving to better oneself and claiming one’s due, this essay has deservedly outlived the political circumstances that occasioned it.

As you read The Souls of Black Folk, ask yourself:

- What is a soul? Are souls always made up of conflicting elements? If so, how does a stable identity emerge, or how is such an identity made, out of such elements?
- What is race? Is it the kind of thing that can be connected with different ways and understandings of the most important things?
- What is the aim of education? Must one really confront “the riddle of existence to be human in the fullest sense of the word? What does confronting the riddle of existence mean?
- How should a community respond to a grave injustice whose effects remain long after the original perpetrators and victims have disappeared?

More generally, ask yourself:

- What does it mean to be a human being in an unjust world?
- How does the landscape around us shape our sense of self?
- How do you see others and how do you think they see themselves?
- How do you see yourself and how do you think others see you?
What prominent values shape the various cultural communities to which you belong and thereby you?

The Merchant of Venice

The quality of mercy is not strained;  
It droppeth as the gentle rain from heaven  
Upon the place beneath. It is twice blest;  
It blesseth him that gives and him that takes.

(The Merchant of Venice, IV.1.182-185)

The Merchant of Venice by William Shakespeare (1564-1616) was first performed in 1598. The action of the play switches between Venice, a bustling commercial center, and Belmont an idyllic, dreamlike locale. The play can be seen as a story about contracts and promises, where the characters subject themselves to sworn bonds of friendship, love, filial duty, and monetary obligation. These bonds and obligations are the source of the play’s multiple conflicts.

The play opens in Venice where we meet the charming and profligate Bassanio who has devised a scheme to woo the wealthy heiress, Portia of Belmont. Bassanio asks his close friend Antonio, a wealthy merchant, for money to finance his plan. Antonio would happily back Bassanio’s venture but for the fact that the entirety of his fortune is invested in several ships presently at sea. Antonio offers to use his credit to secure a loan for Bassanio.

The scene moves to Belmont where Portia and her maid Nerissa describe the “riddle of the three caskets” devised by Portia’s deceased father that will serve to test the worthiness of her potential suitors. Portia vows to be bound by her father’s will that she marry the first man to correctly solve the riddle.

Back in Venice, Bassanio and Antonio approach Shylock the Jewish moneylender for a loan. Shylock tells of his repeated humiliation by Antonio for being a Jew and for lending money at interest. In spite of this, Shylock agrees to loan Antonio the necessary sum, taking in collateral the promise of a pound of Antonio’s flesh, should he default on the loan.

These bonds of Portia and Antonio set in motion the rest of the action in the play. With money secured by Antonio, Bassanio sets off to Belmont and solves the “riddle of the caskets”, thus gaining Portia’s hand and wealth. Meanwhile Antonio receives reports of various catastrophes suffered by his ships, causing him to default on his loan from Shylock.

A trial convenes where the Duke of Venice hears Shylock’s suit against Antonio. Shylock demands strict application of the laws of Venice awarding him a pound of Antonio’s flesh. Portia enters disguised as a renowned lawyer from Bologna. Portia movingly appeals to Shylock to abandon his strict adherence to the laws of Venice and to
show mercy toward Antonio. Shylock using cold logic refuses Portia’s pleas. As Shylock prepares his knife to remove Antonio’s heart, Portia launches into a brilliant legal argument, completely reversing Shylock’s case. At the end of this courtroom drama, Antonio is free and Shylock’s own life is now forfeit unless he submits to Antonio’s will that he convert to Christianity.

In structure, *The Merchant of Venice* is a comedy. After numerous twists in plot, young lovers are united in marriage at the end of the play. To theatre-goers in Shakespeare’s time, the demise of Shylock the Jew might have appeared comical. But in spite of how Shylock may once have been viewed, audiences today cannot be unmoved by the injustices he suffers or the poignancy of his argument to be treated with equality.

As you read *The Merchant of Venice* consider the following questions:

- *What duties, bonds and contracts do the characters explicitly and implicitly subject themselves to? Where do these come into conflict?*
- *What relationship is there between justice and mercy, between justice and the law?*
- *Is Shylock just in his demand for a pound of Flesh?*
- *Portia speaks movingly about mercy. Is Shylock’s compelled conversion an act of mercy?*
- *Portia and Shylock dominate the other characters in the Christian male controlled society of Venice depicted in the play. What are the sources of power for these two outsiders?*

**Natural Selection**

*Man selects only for his good.*

*(Natural Selection)*

**Charles Darwin** (1809-1882), though the grandson of the famous horticulturalist Erasmus Darwin, trained to become a minister. As a minister, he sailed (1831-36) on the *HMS Beagle*, bound on a voyage of exploration to South America. Darwin noticed how the flora and fauna differed from what existed in England. His observations shaped the rest of his career as a self-taught naturalist and developer of the theory of natural selection.

Once he returned to England, never to travel again, he continued his research. He published his conclusions in a work called *On the Origin of Species* (1859). He feared negative reactions from theologians of the day, and so he omitted the evolution of human beings from his work. Later in his *Descent of Man and Selection in Relation to Sex* (1871) he included human evolution. His ideas, while accepted by the academic community at large from the 19th century onwards, are still a source of controversy today in the United States. In his work, Darwin used the modern scientific method: developing a working hypothesis based on observations and evidence and then testing his hypothesis to support or refute it. His hypotheses depended on his observations of the natural world.
As would any good researcher, he included material that he thought spoke against his original hypothesis.

After you have read "Natural Selection," consider the following questions:

- *How does Darwin help you shape your understanding of the broader world around you?*
- *What constitutes scientific evidence and how does such evidence support or refute a scientific theory?*
- *What does Darwin’s theory explain about human biology, what, if anything, can’t it explain about humans?*

These essays and texts invite you to examine the issues and themes raised in Heritage I from multiple perspectives. Keep in mind the following questions as you read Darwin’s *Natural Selection* and Huxley’s *Brave New World*:

- *How does a biologist define identity?*
- *Is it merely a matter of genetics?*
- *Or, is it simply an instance of cultural adaptation?*
- *How much can science tell us about human nature?*
- *What have you learned about human identity and individuality from reading the texts you have this term?*

"*Man is like any other organism, shaping himself to his environment so wholly that after he has taken the shape if you try to change it, you alter his life.*"

(Oliver Wendell Holmes)

**Brave New World**

"Yes, that's just it." The young man nodded. "If one's different, one's bound to be lonely. They're beastly to one."

*(Brave New World, p. 137)*

**Aldous Huxley** (1894–1963) was born in Surrey, England into a family of scientists, educators, and writers. Although interested in a career in medicine, a degenerative eye disease forced him to make different plans. In 1916 he graduated from Oxford and began a career writing satire.

Huxley’s novel *Brave New World* written in 1932 belongs to the genre of utopian literature – literature about idealized societies. However, *Brave New World* explores a dystopian future world where science has learned how to produce nearly identical embryos ideally conditioned to the work and lifestyle of one of five social castes: Alpha, Beta, Gamma, Delta or Epsilon. While the Alphas are the intellectual ruling class, the Epsilons are little more than trainable humanoid laborers.
In addition to having all workers physically and emotionally conditioned for their climates and careers, the Brave New World eliminates the distraction of families. There is no marriage. Sexual Intercourse and human procreation have been separated. Children are created and raised in “hatching and conditioning” centers. Sexual encounters are free of disease, pregnancy, and commitment and are just one of the many state-approved forms of entertainment. Human activities are engineered to best serve the needs of commerce. If the pleasures and distractions of the real world are insufficient, Soma is a readily available hallucinogenic narcotic with no addictions, side-effects or hang-overs.

In this perfectly controlled world we meet Bernard, a misfit. Perhaps the hatching center made a small error along the way or perhaps the control of embryos is not as advanced as thought. Either way, Bernard doesn’t quite match the expectations of his caste. He’s too small and he thinks too much. He also hasn’t “had” as many women as a man of his caste should. However, he has plans to remedy this by taking Lenina on a trip to a reservation of savages – a land where natural procreation still exists, people still believe in religion, and people still age naturally.

On this trip they meet John – a savage, yet a misfit in the land of savages. Bernard uncovers John’s bizarre link to civilization and brings John back with him. The rest of the novel deals with John’s reactions to society and societies’ reaction to him.

Though written over 70 years ago, Huxley’s ideas are perhaps even more timely today than they were when he wrote this prescient novel. As you read Huxley’s text, ask yourself:

- What makes an ideal society?
- What is the difference between unity and uniformity?
- Are variability and diversity a strength in a culture or a weakness?
- What impact does the pursuit of a college education have on your social class? Are some jobs “beneath” college graduates? Are some “beneath” college students?
- Does sexual promiscuity stabilize or destabilize a society?
- Does religion stabilize society or is it merely a social narcotic?
- As modern science maps the human genome, the embryonic engineering of Brave New World looks less incredible. What limits, if any, should society put on science’s ability to manipulate genes?
- What is the balance between individual needs and the needs of society? Should we sacrifice one for the good of the many?

Classism in Society

Simone de Beauvoir and Gloria Anzaldúa ask you to consider the role of class in creating inequities in communities and how individuals ought to react. The writers offer different views on how to react or respond to imperfect communities. De Beauvoir asks us to examine what happens when we "mythologize" specific groups within a community, notably women, thereby preventing them from participating fully in society.
Anzaldúa asks us to consider how identity is determined and what it means for a person's sense of belonging to a community.

**Woman: Myth and Reality**

*Few myths have been more advantageous to the ruling caste than the myth of woman: it justifies all privileges and even authorizes their abuse.* (De Beauvoir)

**Simone de Beauvoir** (1908-1986) was one of the most important figures of the French existentialist movement, as well as the companion of its best-known exponent, Jean-Paul Sartre. De Beauvoir wrote what is now acknowledged to be a classic of the 20th century: *The Second Sex* (1949). At the time she wrote this seminal work, France had just survived World War II (1939-1945), and women in France had finally gained the right to vote (1945).

In her work, de Beauvoir was concerned with what happens when we identify someone, in this case women, as “the other,” as outcasts, as less than full members of their society and culture.

To her, women were not born but *raised* to be women. In the excerpt you will read, de Beauvoir discusses how women are harmed by persistent myths about their place in society. We need only look at recent events in Afghanistan, Africa, and the Middle East to understand how the marginalization of any segment of society works to undermine that society as a whole.

De Beauvoir also saw herself as a “gadfly.” Her intention was to force readers to look at how the world (read European male) distorted women, Jews, and nonwhites. In the essay you will be reading, de Beauvoir discusses the myth and reality of women. The myth of women, or rather myths of women, leads to their subordination.

- *What would de Beauvoir see today that would confirm her thesis?*
- *How do you "other" members of society?*
- *How do members of society "other" you?*

**Borderlands / La frontera: The New Mestiza**

**Gloria Anzaldúa** (1942-2004) was born and raised in rural Texas where she worked in the fields together with her family during her childhood. She received Masters degrees in English and Education from the University of Texas at Austin and was completing her doctorate at the University of California, Santa Cruz at the time of her death. Andalzúa moved to California in the 1970s where she taught migrant children. Later she became a lecturer at San Francisco State University. She was one of the first openly lesbian Chicana writers, a feminist thinker and cultural theorist whose work helped to define queer, female and Chicano identities. During her life, Anzaldúa published poetry, theoretical essays, short stories, autobiographical narratives, interviews, children's books, and edited multicultural anthologies.
Andalzúa is best known for *Borderlands / La frontera: The New Mestiza* (1987) which was recognized as one of the 38 best books of 1987 by Library Journal and 100 Best Books of the Century by Hungry Mind Review and Utne Reade. In this book, Andalzúa challenges the culturally determined roles imposed on individuals from the outside. She claims that those who do not conform to the Western binary thinking are socially ostracized. For this reason, Andalzúa redefines her identity through what she calls a “mestiza consciousness”: "a new value system with images and symbols that may serve to heal the split between white ... and colored, ... male and female.”

As you read the selection from Anzaldúa's text, ask yourself the following questions:

- *Without a binary thinking system (male/female, night/day), what can we use to conceptualize the world? Does the poem Borderland offer any suggestions?*
- *Are you caught between two or more different identities (racial, ethnic, sexual, etc.? If so, what kind of competing claims do they make on your beliefs, values or goals?*

Your valuable, and required, texts during your sojourn at Carthage include *A Writer's Reference*, a text you will find useful throughout your college experience. In addition to the texts discussed above, you will also have other readings chosen specifically by your instructor for this class.

**Looking Back, Looking Forward**

As you synthesize what you have learned this semester, the following questions might help direct your thinking:

- *How has the introduction of new cultural ideas or factors changed and/or drastically altered a community to which you belong?*
- *How is knowledge/education fundamental to a community?*
- *How can a community preserve its integrity when surrounded by a dominating culture?*
Visit to Japanese Gardens, Chicago Botanic Garden. Fall 2001
Photo by Christine Renaud

HERITAGE II TEXTS

Heritage Guide: An Odyssey in Learning, 2006-2007 (Online)
Heritage Reader, 2006-2007
A. Kerr, Lost Japan (autobiography)
The Confucian Reader
T.C. Chung, Zhuangzi Speaks (sayings)
Lotus Sutra (Chapters 3 and 24)
I. Chang, Rape of Nanking (history)
Culture hides more than it reveals, and strangely enough what it hides, it hides most effectively from its own participants. Years of study have convinced me that the real job is not to understand foreign culture but to understand your own. I am also convinced that all one ever gets from studying a foreign culture is token understanding. The ultimate reason for such study is to learn how one's system works.

(Edward Hill)

In Heritage I, you examined what a community is and how an individual accommodates the strictures of living within a community. Now in Heritage II, you will focus on the complexity of cross-cultural interactions. Heritage II focuses on encounters between individuals and communities from different cultures, in particular Asian and Latin American cultures. Examining what it means to have a cultural legacy--a heritage--within a complex global community, students are challenged to make intellectual and personal sense of one or more cultures beyond the Western world. Students in Heritage II will explore the following questions: How do you fit into the world? What is culture? What are the "stumbling blocks" to understanding people from other cultures? What does it mean to be a global citizen? In particular, the course fosters global thinking, problem solving, understanding, and communication by engaging questions of individuality and community, tradition and innovation, status quo and change, rationality and spirituality, and conflict and cooperation. Your sustained encounter with Japanese and Chinese societies this term will further your awareness of your own cultural identity, values, and assumptions. As always, the process of inquiry demands that you once again question who you are, your role in a community, and what happens when you encounter others whose views are different. To that end, you will be reading Alex Kerr’s, *Lost Japan*, selections of Confucius and his followers (Mengzi and Xunzi), *Zhuangzi Speaks* (Taoism), Iris Chang’s *The Rape of Nanking* and two of the *Lotus Sutras*

"The questions which one asks oneself begin, at last, to illuminate the world, and become one's key to the experience of others." (James Baldwin)

Lost Japan

Today, many Japanese would hardly know what the word “yobai” means, and it was little short of miraculous that the custom still existed when I arrived in Iya.

(Lost Japan, p. 37)

Alex Kerr wrote *Lost Japan* after living in Japan for about three decades. Originally written in Japanese, the book was translated into English after it had become a big seller and won a prize for new Japanese non-fiction writing in 1994. In addition to living in Japan, Kerr also studied Chinese, won a Rhodes scholarship to Oxford, lived in several different parts of Japan, and worked in fields ranging from art to real estate.

Kerr’s experiences living abroad shaped his later relationship with Asia. One of the key, though unstated, themes of the book comes from Kerr’s experimentation with other
cultures and subcultures. *Lost Japan* implicitly suggests a culture does not have an unchanging essence. A person can change cultures, just as he or she can change languages. Another major theme is Kerr’s own understanding of culture, which is focused on “high culture” and past achievements. What does it mean that while some Japanese people maintain traditional arts like calligraphy or Kabuki, others create all sorts of new culture in the form of anime, manga, electronic games, etc? Does Kerr’s understanding of culture fit with the readings that you have done for this class that state that culture is dynamic and pluralistic?

Kerr organizes *Lost Japan* not chronologically but as a series of thematic essays, each building on the previous entry. He also uses Japanese words liberally in the English translation of his book. The Japanese terms are easy to pronounce and Kerr made a conscious choice to retain them. Use the glossary and do not be afraid to say the words out loud.

Consider the following questions as you read *Lost Japan*:

- *What exactly is being “lost” in Japan, and how can we distinguish between cultural loss and cultural change? What are some examples of loss and change in U.S. culture?*
- *Can culture become impoverished, as Kerr suggests?*
- *Does Kerr’s focus on the past make him too conservative? What evidence is there in the book that culture can suffer not just from apathy but also from excessive rigidity?*
- *Have you, or someone you know, ever experienced living in another culture for a prolonged period of time? What is such a change like, and to what culture do you feel most attached? Does Alex Kerr belong to American, Japanese, or some third culture?*
- *Are the problems of maintaining culture limited to Japan, or are they universal? If people think that traditional arts are boring, what is wrong with letting them go? What will replace them, if anything?*
- *Do you think that Kerr’s status as an “outsider” might have helped him win the prize for his book? Would a similar critique of U.S. culture win a prize?*

After you have finished reading *Lost Japan*, you will study the many traditions that still inform modern Chinese and Japanese society: Confucianism, Taoism, and Buddhism.

**Confucianism: Confucius and his Followers**

Having noted some of the differences between East and West, it is now necessary to gain a bit more in-depth knowledge of Chinese and Japanese culture. The best place to start is with the writings of Confucius (551-479 BCE).

In your Confucian reader, you will be reading selections from Confucius, Mencius, Xunzi and others. In a broad sense, the school of thinking that began with
Confucius continues to some degree up to the present. It is helpful to think of Confucianism as you might think about the term “Christian” or “Christianity,” as the term and ideas involved in “Confucianism” are as broad and varied as you might find within various Christian ideologies. Over the centuries, Confucianism has evolved, and yet the basic tenets as articulated by Confucius, Mencius, and others remain. One of the key points that you will notice in your readings is that they agree that all societies must invest in learning.

To get to know Confucius, you will read selections from The Analects. Yet, there is much more to "Confucianism" than just the sayings of Confucius. You will also read selections of two of Confucius' most important early followers, Mencius and Xunzi. You will read what they have to say about the nature of man. Note the different approaches they take compared to Confucius. Also note that they can and often do contradict each other. We see here how broad a category Confucianism is, as mentioned above it is as broad a category as Christianity and contains as many conflicting interpretations. One of ties between these three thinkers, in this particular case, is their belief in the necessity of teaching and learning. There are, of course other significant ties, perhaps the most important being their concern with the “Way” (a term used by all early Chinese thinkers, including the Daoists), and their reference to earlier models, particularly the Duke of Zhou.

In your Confucian reader you will find the following texts:

S. Leys, "Introduction," The Analects of Confucius, pages xv-xxxii
_____ "Selections from Xunzi," Chinese Civilization, pages 24-26
Liu Xiang, "The Mother of Mencius in Biographies of Heroic Women
Ban Zhao, Admonitions for Women
D. Lu, "Tokugawa Justice under Confucian Precepts," Japan, A Documentary History, 254-258

Confucius

_The essence of knowledge is, having it, to apply it; not having it, to confess your ignorance._

The Analects are a series of sayings attributed to Confucius or “Master Kung” (551-479 BCE), who lived in the kingdom of Lu. The text you will be reading achieved its final form in 150 BCE during the Han Dynasty. In them, occasionally, a disciple asks the master a question, but the Analects are not dialogues in the Platonic sense. At the time Master Kung lived, chaos ruled in China. This era is known as the time of the Spring and Autumn (722-481 BCE), a prelude to an even more chaotic period known as the Warring States period (480-422 BCE). During this period Confucius left Lu and went from state to state to find an enlightened leader who would trust him to establish a model
government. He promoted a moral philosophy of harmonious conduct that adhered to a strict hierarchical system. Plato, the preeminent Greek philosopher, had tried to accomplish the same thing when he sought to transform the tyrant of Syracuse into a philosopher king in the fourth century BCE. Neither man succeeded; both, however, had many adherents.

In spite of his political failures, Confucius is remembered for many things, including his emphasis on “ritual,” “filial piety,” “propriety,” “benevolence,” as well as the importance he placed on education—a value that has survived all political changes in East Asia. To have a prosperous society, he taught, you must have an educated ruling class. Thus, society should invest in learning. It is interesting to note that during Mao Zedong's (Mao Tse-Tung) regime, especially the Cultural Revolution (1966-1976), the works of Master Kung were banned.

"Custom is king of all."
(Protagoras)

Like Socrates, Confucius did not write down his teachings. His followers and later Confucian scholars transmitted and developed his core ideas. One such scholar is Mencius (Mengzi).

Mencius

Kindly words do not enter so deeply into men as a reputation for kindness.

Mencius (Mengzi in pinyin) lived from 372-279 BCE. He is often called the "Second Sage." Mencius further developed the ideas of Confucius. He continued Confucius’ emphasis on the concepts of ren (translated in many ways including “benevolence” or “co-humanity”), and yi, “propriety,” “duty” or “righteousness”. In the manner of Confucius he focused on governance and political theory. From your reader, you will be studying Mencius' thoughts on government and human nature.

Xunzi

Xunzi (Hsun-tzu, born ca. 312 BCE), as one author notes, set forth the most complete and well-ordered system of thought of his day (Watson, 1963, p. 4). Because Xunzi came at the end of a period of incredible intellectual development and flourishing, he was able to draw on many different ideas in his own solutions to the problems besetting the China of his time. As a result, while Confucianism lies at the core of his system, he is a very eclectic thinker. In the section that you will read, his concerns are Heaven, ritual, and human nature, which is bad according to him. Although both Mencius and Xunzi disagreed with Master Kung at times, they nonetheless follow and promote the main tenets of Confucianism—the single most important way of thinking in Chinese society.
Other Confucian Writers

After reading selections from Mencius and Xunzi, you will move on to address how the ideas of these philosophers were actually put into practice. You will read three cases where Confucianism is applied to everyday life in early China and Japan. One is a story about the mother of Mencius by Lin Xiang (79-8 BCE); the other is a 1st Century CE writing by a woman named Ban Zhao (45-116 CE). Ban Zhao was writing to guide Chinese women in the cultivation of certain virtues. As you read these two pieces consider the following question:

What kinds of virtues do you think were seen as ideal for women?

The third reading is a legal case in Japan in the year 1711 (Tokugawa shogunate) in which we see Confucianism as the legal standard. You will notice that this legal case and its resolution are not understandable using western values, but they are perfectly logical using a very strict Confucian code of ethics as a base. This case should help you understand how the Chinese, in particular, have a very different interpretation of the phrase "human rights" than we do in the West.

During these readings, you should think back to Kerr and his experiences in Japan.

Just as Confucianism is not merely about Confucius, Chinese and Japanese culture is not merely about Confucianism. Taoism (sometimes transliterated as "Daoism") and Buddhism are also important elements, which contribute towards these cultures. To help you understand these fundamental elements of Chinese and Japanese cultures you will study next an adaptation of the work of the Taoist Zhuangzi.

Zhuangzi Speaks

*The sage embraces things. Ordinary men discriminate among them and parade their discriminations before others. So I say, those who discriminate fail to see.*

Confucianism is but one strand in Chinese intellectual history. At the same time Confucius lived, you see the rise of another philosophy known as Taosim (Daoism). Lao Tzu is the oldest of the Taoist writers but the author you will be reading, Zhuangzi, is one of the most influential and engaging sages of Taoism.

Zhuangzi (Chuang Tzu -- c.369-c.286 BCE) lived during a time when the seven main kingdoms of China vied for power (the Warring States period). In his response to the times, he articulated what we know as Taoism (The Way), which was an alternative to Confucian philosophy. In following the Tao, one finds enlightenment. As a philosophy, Taoism is marked by purposeful paradoxes and ambiguities, qualities that make Taoism mystifying to westerners at times. However, no one could be a pure Taoist, and so you will see how East Asia has embraced both the Confucian and Taoist way of life.
"We are fearful of 'creative conflict' because it may change us – the final fear is fear of change – because we have to reconfigure who we are." (Parker Palmer)

Tsai Chih Chung’s rendition of Zhuangzi makes Taoism more comprehensible. Tsai Chih Chung discovered that Chinese speakers found the original text difficult to understand. The result is the engaging work Zhuangzi Speaks.

The **Lotus Sutra**

The *Lotus Sutra* is one of the most important Mahayana ("Great Vehicle") texts. A Buddhist reform movement, the Mahayana took this name to distinguish itself from groups it polemically called the Hinayana ("lesser vehicle"), that is, the Theravada and related schools. The Mahayana emerges around the beginning of the Common Era, with the appearance of a class of literature called the Mahayana sutras; these are usually written as a dialogue in which the Buddha teaches in response to questions. The Buddha’s narrative presence is clearly a strategy to enhance the texts’ religious authority, since their teachings clash with those of the historical Buddha. As Buddhism spread through Asia, different schools were formed based on their loyalty to a particular text as the supreme teaching; China’s T’ien-tai school and Japan’s Tendai, Nichiren-Shu, and Soka Gakkai are all based on the *Lotus Sutra*.

The most significant difference between the Mahayana and the earlier Buddhists was their religious ideal. The historical Buddha encouraged his disciples to seek and attain nirvana for themselves, since this was the only way to transcend the world’s troubles, but the Mahayana characterized this quest as self-centered and ignoring others’ suffering. The Mahayana religious ideal was the bodhisattva, who voluntarily postponed his/her nirvana until all beings could be enlightened and saved, based on compassion for their suffering, and the desire to work for their welfare. The bodhisattva was a religious ideal for lay and monastic Buddhists, but was also the name for a class of celestial beings worshiped along with the Buddha. They are described as possessing and exercising not only wisdom (which lets them know what to do) but also the ability to teach in ways their hearers will understand (which makes them effective teachers).

Another fundamental difference was the conception of the Buddha. For early Buddhists the Buddha was merely a human teacher, albeit extraordinary, but was never an object of worship. The Mahayana developed the doctrine of the Buddha's "three bodies," in which the Buddha's earthly appearance was a temporary manifestation of the eternal and absolute "Buddha-nature" pervading the universe. This new doctrine paved the way not only for a pantheon of celestial Buddhas and Bodhisattvas (who have never appeared on earth), but also for worshipping these beings as higher powers.

**Editor’s Note:** These texts have been edited to reduce the repetition often found in Buddhist texts, and to update the language for contemporary readers. All elisions are indicated by consecutive periods (two periods for one or two words, and three periods for three or more words); square brackets indicate words inserted by the editor (among
Burning House Parable

The Burning House Parable contains several important Mahayana ideas. The first is the Bodhisattva ideal (shown by the behavior of the old man in the parable), in which the “old man” saves his “children” from the “burning house” by enticing them with various “carts.” The old man’s motive is to save his heedless children, and the cart offer is an example of the Bodhisattva’s skill in teaching, which conveys a message the hearers can understand, and which moves them to action.

Another important theme is to establish the Mahayana as the “true” Buddhist path, and all others as limited and provisional teachings. The story’s three “carts” correspond to three different Buddhist paths:

- the “Disciples” (Theravada and related schools, which followed the historical Buddha’s teaching, and sought individual nirvana based on it),
- the Pratyekabuddhas (solitary Buddhas who become enlightened by themselves, but who do not teach others),
- the Mahayana (which strives to bring all beings to nirvana).

The old man promises three types of carts (Buddhist Paths), but this is just a skillful teaching to move people toward enlightenment. The Mahayana is the only genuine path, whereas the earlier teachings were merely provisional truths to get people started. This claim is a common strategy by which a later religious group can discredit or marginalize an earlier one.

- Why have stories been such popular teaching tools? Can you think of any other examples from your own experience?
- The speaker in the parable claims that the old man did not lie to his children. Do you accept this claim? Why or why not? Is lying ever morally justified?
- If you were a Buddhist, who might you consider to be the Bodhisattvas currently working among us? Why?

Avalokiteshvara Sutra

The Avalokiteshvara Sutra is a clear example of devotional Buddhism. As noted above, the Bodhisattva was an actual ideal for real people, but also designated a class of celestial beings who were worshipped along with the Buddha. Avalokiteshvara was one of the most important of these: he was not only close to enlightenment (and thus possessed considerable powers), but was also the embodiment of compassion, and would respond to those in need. The text details troubles from which one could be rescued by calling the Bodhisattva’s name—among them physical danger, infertility, and mental defilements—and also details the differing guises in which the Bodhisattva appears. This
is another example of skillful teaching, since the Bodhisattva appears to people in the form most effective for their understanding. This shifting identity is reflected in historical practice. In Indian Buddhism Avalokiteshvara is clearly male, but in China was transformed into a woman—the goddess Kuan-yin (Japanese Kannon), who was one of the most important popular deities. Some hint of these devotional practices can be seen in the list of offerings in paragraph seven.

- The text gives various sorts of troubles from which the Bodhisattva will save a faithful devotee. What does this list tell us about the concerns of that time? If this text was being rewritten today, what new dangers might be included?
- Why does this Bodhisattva respond so quickly and faithfully to people?
- The text claims that calling on the Bodhisattva will save one from punishment, even if it is justified. Were the writers encouraging people to commit crimes, and then escape punishment by calling on the Bodhisattva? If not, what is the text trying to convey?

The Rape of Nanking

In 1997 at the age of 29, Iris Chang published an explosive nonfiction account of the infamous Rape of Nanking. She became curious about this topic when her Chinese parents told her of the massacre in which 300,000 Chinese were slaughtered in Nanking (1937) Yet she was troubled when she could find little of this horrific episode in Sino-Japanese war accounts. At that point she decided that such an atrocity should not be a footnote to the history of World War II.

Warning: Chang’s work includes graphic descriptions and pictures of torture and rape.

The Heritage program’s purpose in including this text is not to demonize the Japanese. In the past, the Heritage program has looked at the Holocaust (Schindler’s List), genocide (Native Americans), and slavery (Beloved): examples of frequent inhumanity to others. Because the Japanese invasion of China and the Rape of Nanking floats in the background of Tsukiyama’s novels (Women of the Silk and Samurai’s Garden), Chang’s Rape of Nanking is a good companion text. Her account reminds us that all human beings are capable of and have committed atrocities against fellow human beings. The Rape of Nanking still figures in political relationships that China, Korea, and other Asian nations have with Japan. Some of these nations feel that Japan, as a nation, has not atoned enough for its aggression and brutality.

Those who study genocide note that in cases of “large-scale killings…the sheer power of government is lethal.” In recent times, genocide has occurred or is occurring in the Congo, Kosovo, Rwanda, Sudan, Afghanistan under the Taliban, and other places around the globe. And contrary to what you may expect, human slavery is still part of the human condition (in Mauritania and Sudan). As human beings most individuals, or at least governments, have yet to learn how to foster tolerance and respect for the fundamental rights and dignity of other human beings.
“I am not born for one corner of the world; the whole world is my native land.”
Seneca the Younger.

Some questions for you to consider as you read *The Rape of Nanking* are:

- Do you agree with the premise that “the basic cultural values of East and West are not different?”
- What explanations can you come up with for why the Nanking events occurred?
- Can you draw any parallels between events in Nanking and events elsewhere since World War II?
Remains of the San Ignacio Mini Jesuit Mission built in 1695 in Argentina. By 1733 there were 3,300 Guarani Indian inhabitants at the mission.
Photo by Jeffrey Roberg and Penny Seymoure, Summer 2003

HERITAGE II TEXTS

Heritage Guide: An Odyssey in Learning, 2006-2007 (Online)
Heritage Reader, 2006-2007
M. Leon-Portilla, *The Broken Spears: The Aztec Account of the Conquest of Mexico* (history)
A. Crosby, *The Columbian Voyages, the Columbian Exchange, and Their Historians* (history)
R. Menchú, *I, Rigoberta Menchú: An Indian Woman in Guatemala* (autobiography)
Pablo Neruda, *Memoirs* (autobiography), *Excerpts*
Culture hides more than it reveals, and strangely enough what it hides, it hides most effectively from its own participants. Years of study have convinced me that the real job is not to understand foreign culture but to understand your own. I am also convinced that all one ever gets from studying a foreign culture is token understanding. The ultimate reason for such study is to learn how one's system works.

(Edward Hill)

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"The questions which one asks oneself begin, at last, to illuminate the world, and become one's key to the experience of others."

(James Baldwin)

The Broken Spears: The Aztec Account of the Conquest of Mexico

"Ten years before the Spaniards first came here, a bad omen appeared in the sky. It was like a flaming ear of corn, or a fiery signal, or the blaze of daybreak; it seemed to bleed fire, drop by drop, like a wound in the sky....The people clapped their hands against their mouths; they were amazed and frightened, and asked themselves what it could mean."

(The Broken Spears, p. 4)

All societies have cultural practices and beliefs that teach their people values and how to view certain events. Miguel Leon-Portilla provides an historical account of what happens when the values and desires of two societies collide.

The Broken Spears offers a perspective of the Aztec defeat by the Spaniards. Traditionally, history has been written by the victors. The Spaniards conquered the New
World, therefore they decided how to record the incidents for posterity. This book offers indigenous accounts of the events leading to the fall of the Aztecs. Leon-Portilla provides different versions of how events played out and the role of various indigenous peoples who participated in the battles against the Spaniards and their allies.

At the center of the Aztec Empire was the city of Tenochtitlan (modern-day Mexico City). The Mexicanos gained their strength by conquering neighboring Indian tribes, using them as slaves and for human sacrifice. The arrival of the Spaniards challenged the belief system and religious traditions of the Aztecs. Due to his beliefs, the Aztec leader Motecuhzoma was unable to grasp the danger that the Spaniards represented to the Aztecs.

In Leon-Portilla's account, we see not only the conflict itself, but the beliefs and conditions that contributed to its inevitability, as well as the wide-ranging and enduring results of this cultural encounter.

Consider the following questions as you read *The Broken Spears*:

- What ominous portents signal the return of Quetzalcoatl and how did these omens lead to the Aztecs misunderstanding the intent of the Spaniards?
- What role do historical events play in a people's view of themselves and others?
- How was the meeting between the Aztecs and the Spaniards more than simply "a meeting between two expanding nations"? (xxviii)
- How did the Aztec conception of warfare lead to their downfall? What can we learn from this for war in the 21st century?
- How can you relate the letters in Chapter 16 to the Declaration of Independence?
- What responsibility does a society have to respect other cultures when it tries to spread its own values and beliefs?

"We have come to your house in Mexico as friends. There is nothing to fear."

Cortes said this to Motecuhzoma, King of the Aztecs, shortly before Motecuhzoma was taken prisoner by the Spaniards.

(*The Broken Spears*, p. 65)

**The Columbian Voyages, the Columbian Exchange, and Their Historians**

"Wherever the European has trod,' wrote Darwin after his circumnavigation of the globe on the Beagle, 'death seems to pursue the aboriginal."

(*The Columbian Voyages*, p. 9)

Prior to the 500th anniversary of Columbus' discovery of the Americas, Alfred W. Crosby revisited the meaning of 1492 to the native inhabitants of the Americas. This essay from the American Historical Association explores the discovery of the Americas...
by comparing two distinct interpretations: the classic and bardic versus a modern analytic interpretation.

The classic or bardic interpretation is the one that most of us grew up with. In this interpretation, Christopher Columbus set sail from Spain in 1492 and discovered the Americas. After the discovery, the "New World" was conquered and divided by the Europeans, but rarely did this interpretation include a discussion of the effects of the arrival of the Europeans on the native inhabitants. Crosby tells us that this view is understandable given the methods that historians were using, and the types of questions that they were asking at the time. Historians were more focused on "heroes" rather than "societies".

By contrast, the modern analytic interpretation by Historians owes much to the appropriation of methods from Anthropology, Archeology, Biology, Demographics, and the Social Sciences, among others. These fields, with their emphases, presented Historians with different questions to explore regarding the effect of Columbus and the Europeans on the "New World". Crosby offers a particularly interesting analysis of the effects of disease on the native Amerindian inhabitants and the role that sickness played in the defeat of the local inhabitants. As pointed out in primary sources found in *The Broken Spears*, Columbus and the Spaniards, and later other European colonizers, brought germs such as smallpox and measles that sickened or killed thousands of the Amerindian populations that came into contact with the "visitors".

Consider the following questions as you read *The Columbian Voyages*:

- How can the type of questions you ask change the focus of your research?
- How can health play a role in the collective strength of a people?
- What role does history play in the belief systems of a people?

"The decisive advantage of the human invaders was not their plants or animals – and certainly not their muskets and rifles, which Amerindians eventually obtained in quantity – but their diseases."

(*The Columbian Voyages*, p. 8)
**I, Rigoberta Menchú: An Indian Woman in Guatemala**

“My mother used to say that through her life, through her living testimony, she tried to tell women that they too had to participate, so that when the repression comes and with it a lot of suffering, it’s not only the men who suffer. Women must join the struggle in their own way.”

*(I, Rigoberta Menchú. An Indian Woman in Guatemala, p. 196)*

Rigoberta Menchú Tum (1959-) was born in Guatemala and belongs to the indigenous community of the Maya-Quiché. In her testimonial book, she recounts her young life as a child Indian migrant farm worker, and eventually as a labor organizer. In telling her story, Menchú elaborates on rural Indian life, her family’s daily struggle to preserve the traditions and culture of their ancestors, and her integration of the teachings of the ancient Popul Vuh and the modern Catholic Church as her moral compass. She describes the poverty, discrimination, exploitation, and brutality that her people suffered at the hands of the light-skinned landowners, the *ladinos*, and the right-wing soldiers. Her parents and brother, she claims in her book, were killed by paramilitaries during the years of the civil war in Guatemala.

In 1992 Menchú was awarded the Nobel Peace Prize "in recognition of her work for social justice and ethno-cultural reconciliation based on respect for the rights of the indigenous people."

In recent years Menchú’s book has been the subject of great controversy. A professor of Anthropology at Middlebury College reported that the key events detailed in her testimonial did not take place and that indeed Menchú lied in several instances. Defending herself against these accusations and trying to preserve the validity of her testimony, Menchú replied: "what has happened to me, has happened to many other people: my story is the story of all poor Guatemalans."

*Warning: Menchú’s work includes graphic descriptions of torture and murder.*

Consider the following questions as you read *I, Rigoberta Menchú*:

- *Menchú discusses her dislike of ladinos and ladino culture. While the differences between Menchú’s culture and ladino culture are numerous, what similarities between the two cultures does Menchú begin to understand as she moves closer to the ladino world?*

- *In her book, Menchú describes two major barriers that keep Indians suppressed: land ownership and language. What are the histories of these root causes, how are they interconnected, and what forces perpetuate them?*
• **Menchú** is a devout Catholic, a catechist from the age of twelve. How does she resolve and adjust her life as a dedicated Christian, to coalesce with her belief in the teachings of the non-Christian Popul Vuh?

• According to the accusations against Menchú, she did not witness some of the torture and brutality her people suffered at the hands of the right-wing soldiers. Do these assertions discount some or all of the validity of her testimony?

**Memoirs**

"I don't believe, then, that my poetry during this period reflected anything but the loneliness of an outsider transplanted to a violent, alien world."

*(Memoirs, p. 84)*

**Pablo Neruda** (1904-1973) was a Chilean poet and a Nobel Prize winner for Literature. In his *Memoirs* he shares his life story about growing up as a young writer in a rural part of Chile, and later as a young adult in the city. He transformed his experiences with love, nature, and politics into poetry. His *Memoirs* demonstrate that Neruda had a full life which included traveling to foreign countries as consul for Chile, as well as being exiled for supporting socialist ideas and the communist Soviet Union. After becoming a published and internationally renowned poet, Neruda turned to politics to help the workers and the poor of Chile. He provides an interesting perspective for the many revolutions that took place in Latin America after World War II. Neruda lived through the military coup d’etat lead by General Augusto Pinochet that brought down the socialist government of Salvador Allende on September 11, 1973. Neruda died two weeks later.

Neruda writes not as an historian, but as a poet who lived his words. He is challenging, forthright, poetic and generous. His *Memoirs* convey a story about all those he encountered on his path throughout his life and the Cold War. Neruda uses a series of vignettes and short stories to tell of his romantic, social, and political relationships with the people and places he influenced and was influenced by throughout his life.

• **How and why does Neruda turn into a "rebel" (as a university student) and how are those early rebellions reflected all through his life?**
• **How did the Spanish Civil War influence Neruda’s political perspective and contribute to his allegiance to socialism and communism?**
• **How does Pablo Neruda honor the mestizo heritage of the Chilean people, their daily life, hardships and joys in his Memoirs?**
• **What does Neruda mean by finding a voice? Have you found your voice? Does a nation have a cultural voice?**
• **How did "culture shock" affect Neruda’s memories of his experiences living abroad?**
IV. GOALS AND OBJECTIVES

READING

**Overall Goal:**
You will develop a critical approach to reading. This means that you will be asked to question texts, read carefully and thoughtfully, mark key passages, note images, and react to ideas that resonate with you. Careful, thoughtful reading leads to better written and oral communication. Though reading is generally an individual effort, you will engage in communal reading of the texts in the form of group discussions.

<table>
<thead>
<tr>
<th>Heritage I</th>
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<tr>
<td>1) You will be able to use pre-reading strategies for becoming an active reader:</td>
<td>1) You will continue to use pre-reading strategies for becoming an active reader.</td>
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<tr>
<td>• Recognize the structure and context of a text (historical and literary)</td>
<td>Review:</td>
</tr>
<tr>
<td>• Set the purpose for reading a text</td>
<td>• Recognize the structure and context of a text (historical, literary, social, and political settings)</td>
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<td></td>
<td>• Set the purpose for reading a text</td>
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<tr>
<td>2) You will be able to apply strategies to transform and process key textual ideas into your own words.</td>
<td>2) You will continue to apply strategies to transform and process key textual ideas into your own words.</td>
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<tr>
<td>• Annotating</td>
<td>Review:</td>
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<tr>
<td>• Questioning</td>
<td>• Annotating</td>
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<tr>
<td>• Note taking</td>
<td>• Questioning</td>
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<tr>
<td>• Outlining</td>
<td>• Note taking</td>
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<td>• Summarizing</td>
<td>• Outlining</td>
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<td></td>
<td>• Summarizing</td>
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<tr>
<td>3) You will be able to identify areas in which you have expanded and challenged your knowledge/experience as a result of reading a text.</td>
<td>3) You will be able to identify areas in which you have expanded and challenged your knowledge/experience through encounters with political and social thinkers.</td>
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<td>4) You will be able to identify similarities and differences between historical, social, and intellectual writings.</td>
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<td>5) You will be able to explain and support your interpretation of a text.</td>
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**WRITING**

**Overall Goal:**
You will use a process approach to writing. This means that you will be writing often, about topics of interest to you. You will be selecting the best ideas, phrases, and images from your various compositions and making a draft. Then, you will write one or more “re-visions” of your original piece. By re-writing—“re-righting”—you will learn about your own strengths and weaknesses as a writer. This knowledge will enable you to continue doing what you are doing well, and learn what you can work on to improve your writing. You will discover and practice different methods of gathering, using, and assembling information. Process writing requires time and effort.

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<tr>
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<tbody>
<tr>
<td>1) You will be able to write numerous short, personal pieces to facilitate learning and discussion. In your writing you will sharpen your use of details and examples.</td>
<td>1) You will be able to find research material using a wide range of library resources, including academic electronic databases, the Internet, and specialized journals</td>
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<tr>
<td>2) You will be able to distinguish between personal and analytical writing. You will learn to incorporate vivid details and examples into your analytical writing.</td>
<td>2) You will be able to evaluate the strength of these sources, identify the arguments each is making, and summarize your findings in an annotated bibliography.</td>
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<tr>
<td>3) You will be able to write analytical essays that support a point about one or more of the texts you have read. You will concentrate on crafting a strong thesis and sharp main points to support your thesis. You will be able to organize your main points logically and to compare and contrast ideas when asked to do so.</td>
<td>3) You will be able to integrate your library research into your writing assignments, as well as into your research paper. In your research paper you will include the views of contrary arguments and address them effectively.</td>
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<td>4) You will be able to recognize when you do not have enough information to support a position</td>
<td>4) You will be able to use formal language conventions in all of your writing (grammar, syntax, punctuation, and capitalization).</td>
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<td>5) You will be able to use appropriate information tools, print and electronic.</td>
<td>5) You will refine your proofreading and editing techniques.</td>
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<td>6) You will be able to recognize appropriate information sources for a given assignment.</td>
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<td>7) You will be able to use formal language conventions in all of your writing (grammar, syntax, punctuation, and capitalization).</td>
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<td>8) You will learn the fundamentals of editing, e.g., re-vision and proofreading.</td>
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## CULTURAL LITERACY

### Overall Goal:
You will use a critical approach to understanding cultures, and learn why understanding culture is important.

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<thead>
<tr>
<th>Heritage I</th>
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<tbody>
<tr>
<td>1) You will be able to describe characteristics of a given community.</td>
<td>1) You will be able to identify the patterns of assumptions, ideas, values, and practices of Asian or Latin American cultures.</td>
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<td>2) You will be able to explain the role culture plays in constructing a given community, considering time and location.</td>
<td>2) You will be able to explain the role culture plays in constructing Asian or Latin American cultures, considering history, language, philosophy, and geography.</td>
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<td>3) You will be able to apply theories of community to both the novels and the real world.</td>
<td>3) You will recognize the assumptions on which Western and Asian or Latin American communities are based, as well as the differences within Asian or Latin American cultures themselves.</td>
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<td>4) You will be able to recognize diversity, conflict, and prejudice, as well as interdependence and respect for difference.</td>
<td>4) You will recognize the interdependence of countries and cultures and formulate ways to cultivate cross-cultural communication and collaboration.</td>
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## ORAL COMMUNICATION

**Overall Goal:**
You will learn how to present an effective oral presentation.

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<tr>
<th>Heritage I</th>
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<tr>
<td>1) You will read the primary texts aloud, demonstrating your understanding of oral interpretation.</td>
<td>1) Review: You will be able to clearly express and defend positions while participating in discussions.</td>
</tr>
<tr>
<td>2) You will be able to clearly express and defend positions while participating in discussions.</td>
<td>2) You will be able to make a clear and persuasive oral argument using the conventions of an organized oral presentation</td>
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<tr>
<td>3) You will learn and apply the fundamentals of delivering a formal oral presentation, e.g., gestures, eye contact, voice (tone, volume and enunciation), and timing.</td>
<td>4) You will be able to use formal language conventions in all of your oral presentations (grammar, syntax, punctuation, and voice)</td>
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<tr>
<td>5) You will be able to integrate your academic research into your researched oral presentation.</td>
<td>6) You will learn to incorporate appropriate visual techniques in a formal oral presentation. Video, pictures, PowerPoint, and overheads all are examples of visual techniques.</td>
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<tr>
<td>7) Your instructor may also cover appropriate use of media resources such as presentation software programs, video, and sound recordings.</td>
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V. CLASS REQUIREMENTS AND EXPECTATIONS

Full participation in the class, including writing, speaking, reading, and listening, is required.

In addition you will be bound by the conditions set forth in the Heritage Guide and your instructor. Please read both the guide and your syllabus carefully.

**General Expectations**

- Attend class regularly: Attendance is mandatory.
- Keep a notebook! You should write down your reactions to and notes about every text.
- Come to class well prepared and ready to engage in substantive discussions.
- Listen, question, and converse openly with a sense of purpose.
- Be respectful of everyone’s contributions, and of differences in culture, ethnicity, gender, lifestyle, beliefs, and values.
- Do not arrive late, leave early, fall asleep, hold irrelevant conversations, use telecommunications devices or otherwise fail to pay attention; these behaviors interfere with listening and ultimately will reflect poorly on your grade. Students might score A's on papers but C's for the course because they are not engaged in class.

**Attendance**

*If you miss more than six (6) hours of a Heritage class, including lateness and leaving early, you may fail the course.* You may also fail the course if you do not come prepared to participate in class. No notes, handouts, or make-up work can adequately compensate for your lack of participation.

**Registering for Class; Drop/Add Rules**

To drop or add a class, please go the Heritage Studies Office in Lentz Hall (235). The program assistant or Director of Heritage must sign all add/drop slips to keep the sections balanced. Please keep in mind that missing your Heritage class to register for classes is not an excused absence.

**How to Protect Your Work**

You are responsible for being able to produce what you have done. Accidents do happen and should your instructor need another copy, you must be able to provide one. **You should always keep both electronic and print copies of your work.** You should also upload your work to Turnitin.com. Turnitin is a service the College provides. Ask your instructor about Turnitin.

**Saving your work:** There are a number of options available to you for saving your work. You can save your work on a floppy disk, burn your work to a CD, use a zip drive, use a
flash or thumb drive, or email a copy to yourself. The Computer Center Help Desk can assist you with all of these.

*Note: Excuses such as the “computer ate my work” or “my friend corrupted my disk” are not sufficient. Always keep multiple copies of your work in both print and electronic forms. If you are unsure how to save your documents properly, call the Help Desk at the Computer Center in the Hedberg Library (x 5900, or x 5950).*

**Academic Honesty and Plagiarism**

In electing to come to Carthage, you are agreeing to uphold the academic policy of the College. For academic policies of the College, please go to the following site:

http://www.carthage.edu/campuslife/code/ccacadconcerns.cfm

If you cheat, plagiarize, or assist someone in cheating or plagiarizing, you may face course failure or worse: expulsion. Your work is considered your intellectual property. The keyword is property, and as there are laws against theft of property in the United States, so there are laws against stealing the intellectual or creative products belonging to someone else, even if you do it unintentionally.

**What is plagiarism?**

Plagiarism is the use of another person’s ideas, phrases, images, etc. without proper attribution. *Even paraphrasing without citation is a form of plagiarism.* Rule of thumb:

*if you are quoting any more than three consecutive words, or paraphrasing an idea, recapitulating (summarizing), or using an idea or conclusion from a source without proper citation, you are plagiarizing— that is to say, stealing.*

You could also violate a copyright by reproducing any arrangement of facts, graphs, images, etc., without proper citation.
Penalties for Plagiarism

The Student Community Code states that plagiarism may be dealt with in the ways outlined below:

Warnings
Warnings are to be given by individual faculty at their discretion when they observe signs of inadvertent academic dishonesty. The student is to be warned in writing and no report is filed with the Dean of the College.

Failure of the Work in Question
This penalty may be administered at the discretion of the faculty member whenever he or she can show an academic honesty violation has occurred. A written report of the violation and penalty must be submitted to the Office of the Dean of the College, and a copy must be given to the student.

Failure of the Course
This penalty may be administered at the discretion of the faculty member whenever he or she can show an academic honesty violation has occurred. It is up to the faculty member to decide if a student fails the course or the work in question on a first occurrence. A written report of the violation and penalty must be submitted to the Office of the Dean of the College. A letter grade of F will be recorded for that course on the student's transcript.

Dismissal from the College
Any time a student receives two academic dishonesty reports in the Office of the Dean of the College, the student is automatically dismissed from the College. These can be reports of either failure in the course, failure of the work in question, or a report of one of the violations listed below. (The violations listed in the community code include computer fraud, library abuse, and false information).

For further details go to http://www.carthage.edu/campuslife/code/ccacadconcerns.cfm

How to Avoid Plagiarism
When taking notes, come to your own conclusion and reword what you wish to communicate in your own voice. Expressing your individual reaction to an idea, a work, or image will help you avoid plagiarism. Be sure to record the source of your information. Your instructor will help you apply the principles of oral and written communication so that you will learn how, when, and why to cite sources. Examples can be found in The Writer's Reference, pp. 331-3, 383-5, 419-21.

Whenever you pass off someone else’s work (that is, his/her intellectual property) as your own, you are guilty of plagiarism. It does not matter what the source is: boyfriend, girlfriend, mother, father, friend, the web, magazines, journals, books, etc. Although access to the web on campus is free, that does not mean that you are free to cut and paste from a web document, then submit the work as your own. One student recently assumed
that anything on the web is free, and thus not protected by copyright. **Wrong!** As soon as a document becomes fixed, that is, appears on the web or in any other electronic or print medium, U.S. Copyright laws and the Digital Millennium Act—protect it. It does not matter whether the web source has an author’s name or not. Moreover, the real issue here is not so much that you have “borrowed” from the Internet, as it is that you are claiming that the ideas, words, arrangement, argument, etc., you have borrowed are yours. You are announcing to your instructor and class that you, and only you, wrote that paper, that the words and ideas on the paper originated in your mind, and that what is affixed to the paper is your property. In the academic world ideas are, generally speaking, the only currency a person has. By taking someone else’s work and presenting it as your own, you are robbing that person of her/his currency.

**If you change a few words, the work is your own, right?** Sorry, you are still following another author’s mode of expression. Changing tenses, using adverbs instead of adjectives, paraphrasing, rearranging words, etc. (See *The Writer's Reference*, pp. 333-4, 385-6, and 421-2 for tips on paraphrasing.) does not relieve you of the charge of plagiarism. If you follow a person’s arrangement or line of thinking or argument, you are still guilty of plagiarism if you do not cite your source properly. See Professor Loctefeld’s useful examples that demonstrate clearly when a work is plagiarized and when it is not: [http://www2.carthage.edu/~lochtefe/gened/plagiarism.html](http://www2.carthage.edu/~lochtefe/gened/plagiarism.html)

**Is it free if it appears on the Internet?** Again, the answer is no. See the explanation above. Without a doubt, the World Wide Web makes the work of other students and writers readily accessible. When you take from a site without citing the author, you are stealing from a fellow human being or entity. To be blunt, many of the “free” student essays that paper mills encourage you to use are not well written. In fact, some of them are products of plagiarism. Thus, you are stealing from another thief.

**What if you come up with an idea on your own and then you see the same idea in print?** In this case what you need to do is acknowledge that you came across the idea on your own but later found it in another work.

**Is it fine to cheat, plagiarize, and collude (that is, conspire with someone) if the course is a required class?** No, there are absolutely no excuses for cheating, plagiarizing, and colluding. Business leaders often tell us that if a student cheats in college, he or she is likely to do so for the rest of his or her career. You simply do not fall out of bad/illega habits when you receive your diploma.

**Where can you go to get help shaping your ideas into your words?** Go to the Writing Center in Hedberg Library. All the tutors are familiar with the kinds of papers you will be writing for Heritage, and they are willing to listen to your ideas and help you develop a strategy for writing a paper. Go to your instructor, too. All Heritage instructors are willing to assist you in your work. After all, we want you to become independent learners. You need to master writing papers, and the more you write, the better you will become.
Why should you be concerned about plagiarism? You should be concerned for a number of reasons. First, in an increasingly competitive world you are at a disadvantage if someone gains advancement through immoral or illegal means. In other words, you lose to someone who has used illegal means. Second, as a student at a liberal arts institution you need to be concerned about your integrity. Once you have lost your integrity, you cannot regain it. Frankly, integrity and honesty are more important than any discipline you master. Finally, every student is harmed when someone uses unfair means to earn a grade. Here at the College, we want to make sure that we protect the grades of students who have earned them fairly.

If you have any questions, please feel free to contact your Heritage instructor.
VI. READING, WRITING, SPEAKING, AND LISTENING IN HERITAGE

Be a critic!

Mastering Heritage subject matter involves reading, writing, speaking and listening. Sounds easy, but most of us lack the skills to think and express ourselves critically. Once you have developed these techniques, you will be better at whatever you want to do – managing people and situations, motivating students, practicing an expert health-care professional’s bedside manner, working in a team, expressing your feelings and opinions. These lessons make Heritage one of the most pragmatic courses you will ever complete.

The difference between reviewers and critics: When you express your likes and dislikes about art, books, movies, people and places, you are reviewing. You might say, “I hate romance novels, but I love action books.” When you review your preferences in that manner, you express only your opinion. Some people like your friend who was considering inviting you to see the latest “suspense movie” might find that information valuable, but most people just won’t care.

Critics ask themselves,
“What does this book, movie or event mean to me, to my friends, and to society?”
“How has it changed the way I view myself or others?”
“How does its meaning compare to that speech I heard, play I attended or artwork I viewed recently?”
“Does the artist’s, writer’s or director’s message affect society and my relationships with others?”
“What is the work’s historical context?”

In other words, critics find their answers in thoughtful reading, writing, speaking and listening.

Reading

Active Reading

You will be reading some challenging texts in Heritage. As such, you will need to be an active reader. Reading is an art that rewards the patient student. As you read, you should underline, make notes in the margins, write out questions, use question marks to indicate where you find that text interesting or problematic, or read the text aloud. Empty margins in a text under study are suspect; they suggest browsing the material instead of engaging the text. That's right, mark up your text. The more senses you use in reading, the more you will remember! Finally, try to make connections to aspects of your own life or to issues that interest you. Critical, active reading is the foundation of better papers and improved critical thinking. The Writer's Reference, pp. 46-54, offers some useful tips on evaluation arguments.
If you need help in understanding what you have read, in addition to your instructor there are three ways to receive assistance. First, the Heritage Program has several Fellows available to help you with the course material. Talk to your Heritage instructor or contact the Heritage office (x5742 or go to Lentz Hall 235) to find out more about the Fellows. Second, call the Director of Tutoring, Professor Annette Duncan (x5883), or send an e-mail to tutors@carthage.edu. Arrangements will be made for you to meet with a qualified student tutor who can help answer your questions and suggest ways of interacting with the material more effectively. Third, contact Carthage’s Learning Specialist Dr. Diane Schowalter (x5802), who can give you specific tips on how to adapt your style of learning to the classroom. Professional testing is available through the Advising Center (South Hall) and may help you gain a window into the way you learn. Make sure you do not wait too long into the semester if you need assistance. It is important for you to get help early, so make sure you talk with your instructor.

Remember!
• Challenge yourself. The material may be difficult at times, but you will feel victorious having mastered it and reading will be easier the next time around.
• Ask yourself, “How can I apply what I’m reading to my life and the world in which I live.”
• Write in your books. 16th-century writer and philosopher Francis Bacon wrote, “Books are meant to be consumed,” so dig in. Write your emotional reactions to what you have read, the other thoughts that emerge as you go through an author’s work, reminders for class discussion or a paper. Write in the margins, circle and underline. The bookstore says that writing in your texts does not affect the resale value. Take notes on other sheets of paper when you run out of room and staple them to the appropriate pages.
• Make connections! Ask yourself, “Who or what does this reading remind me of?”
• Read it again. Sometimes what seems impossible to understand on the first reading makes perfect sense on the second.
• Choose a distraction-free zone. Read when and where you may give the work your full attention.
• Accept that you will not understand everything you read.

_I began reading books, reading books to delirium. I began by vanishing from the known world into the passive abyss of reading, but soon found myself engaged with surprising vigor because the things in the books, or even the things surrounding the books, roused me from my stupor._

(A. Dillard, _An American Childhood_, 80)
**Writing**

Writing is a way to learn. You will be writing frequently. The more you practice the better you will become. Professional writers agree: to write better one has to write, write, write. By the end of each semester you will have generated an impressive portfolio of your own writing. And you will be a better writer in your other classes. By the time you have to sit down and write your senior thesis, you will be a pro.

“We feathers shall raise men even as they do birds, toward heaven; that is by letters written with their quills.” (Leonardo DaVinci)

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**Writing in Heritage**

**Papers:** You will be writing at least two formal papers in each seminar. Heritage I focuses on analytical papers and Heritage II on research papers.

**Drafts:** You will be required to submit drafts before the final draft of any particular paper. The final grade on a paper may be at risk if you have not submitted any drafts. A first draft is a work that has already been organized, revised, rewritten, and proofread. A rough draft is a gathering of ideas on paper. See *The Writer's Reference*, pp. 3-17 on what a first draft is. Heritage instructors usually insist on a first draft, not a rough draft.

**Revision:** When your drafts are returned to you, you will be asked to do a revision. A revision of a paper is a “re-visioning” of your work. That is, you look at your work from a distance and consider how to improve what you have written. A revision does not mean simple corrections of grammar and syntax. For a more complete understanding of what your instructor is going to expect, go to *The Writer's Reference*, pp. 17-23.

Other useful sections in *The Writer's Reference* for help on composing and revising papers are:

- Writing Paragraphs, pp. 23-36
- Constructing Reasonable Arguments, pp. 37-45
- Evaluating Arguments, pp. 46-54

**The Writing Process, or Process Writing.** As you read, you should mark down your reactions, ideas, thoughts, and notable passages of every work you read. You will soon discover that you have the elements of a paper in your notebook. Your instructor may collect your notebooks/reading journals on a regular basis.
Papers and Grades. You may be wondering what the difference between an "A" paper, a "C" paper, and an "F" paper is. An "A" paper has the following features:

- Unusually high level of competence
- Clear and even persuasive
- Ideas appear well thought out, informed, delineated
- Organization effective: contents well paced and sequenced
- Illustration/support--persuasive and detailed
- Sentence structure graceful and varied; writer shows command of complex structures
- Vocabulary sophisticated, showing a wide range of choices
- Very few or no mechanical errors

A "C" paper has the following features:

- Demonstrates minimal competence
- Usually clear
- Ideas may need refining, rethinking, narrowing, or better information
- Organization adequate for understanding. May have unity/coherence weaknesses
- Illustration/support--present (but perhaps too general or largely repetition)
- Sentence structure may show limitations, occasional confusion, and punctuation errors
- Vocabulary usually adequate. May be limited or repetitive at times
- More frequent mechanical errors, but a majority of sentences are error free

An "F" paper has the following features:

- Frequently unclear
- Ideas conspicuously trite, vague, uninformed, or oversimplified
- Organization weak to non-apparent
- Illustration/support--inappropriate, nearly absent or absent
- Sentence structure very limited or often confused. Sentence boundaries not well signaled
- Vocabulary exceptionally limited or inappropriate. Does not communicate ideas effectively
- Mechanical errors numerous. May show patterns. Many sentences have at least one error

Writing Center. If you are having any problems with writing, do not understand the assignment, and/or need help getting started, make sure to talk with your instructor. You should also go the Writing Center located on the second floor of the Hedberg Library. The center has student tutors who are available at specified times and by appointment. These writing fellows are accomplished, upper-level writers who can help you with any stage of the writing process, from creating a compelling thesis to polishing a final draft. In order to make an appointment for a time slot either go to, or call, the Writing Center at 552-5536.
Writing in Heritage I

In Heritage I you will be asked to write multiple short, informal pieces and two analytical papers in response to the texts you read in class. Look at the writing objectives under the Writing Goals section of this Guide.

Target: ten pages of informal, personal writing and eight pages of formal writing. In both forms of writing you will focus on providing vivid detail and illustrative example. The essays will be based on the text[s] you have read.

- Analytical Essay #1: The first essay will be about 3 pages in length; it will emphasize the use of a clear thesis (a main point that takes a stand) and logical supporting points. The assignment will consist of a first draft and a revised draft and the essay will support a point about one of more of the texts you have read for the class. You will also be asked to notice and correct your own most frequent error(s) in grammar, spelling, and punctuation.

- Analytical Essay #2: The second essay will be an expanded textual analysis, perhaps a compare-contrast essay, of about 5 pages. In it, you will practice developing your own, carefully-focused thesis. You will be required to provide more detailed support than in the first essay, including quotations from the text and numerous examples that you discuss in detail. Here, too, you will be asked to demonstrate that you can identify and correct your own most frequent mistakes in grammar, spelling, and punctuation. The assignment will consist of a first draft and a revised draft.

Writing in Heritage II

In the second Heritage seminar, Heritage II: Issues in Cultural Interactions, you will hone your skills in conducting research. You will write an annotated bibliography and a research paper based on an aspect of East Asian or Latin American cultures and on issues that arise from the texts you read.

Target: Twelve pages of formal writing that demonstrate your mastery of writing a proper research paper. The first paper will be an annotated bibliography. The second paper will be a research paper.

Your annotated bibliography and research paper should show your instructor that you are able to locate, evaluate, and incorporate outside sources to illustrate and support a specific point or judgment. All papers must have clear, proper, and accurate documentation and citations. See The Writer's Reference, pp. 295-323.

- Annotated Bibliography: This essay will be about 4 pages in length and focus on the identification and evaluation of academic resources. Academic sources do not present mere facts but also make arguments. An annotated bibliography seeks to organize materials by characterizing their importance for
understanding a particular topic. You will state the thesis and provide a short summary of each resource as well as discuss its significance. Your instructor may ask you to compare several sources, and/or make an argument about the strength of one source over another.

- Research Paper: This paper will be approximately 8-10 pages in length and contain an argumentative thesis that uses appropriate academic sources that both support and contradict the thesis. Students are expected to use a minimum of 10 academic peer-reviewed sources (not including newspapers, encyclopedias, or websites). While a research paper should include a strong thesis that is supported by appropriate sources with an argumentative structure, it should also anticipate a critical reader by introducing contrasting arguments and be able to demonstrate the strength of the thesis over these contrary arguments. All sources must be correctly cited and a formal bibliography is also required. Your instructor will inform you as to the proper style (MLA, APA, CMS, etc) to be used for your class. The assignment will consist of a first draft and a revised draft. You will also be asked to notice and correct your own most frequent error(s) in grammar, spelling, and punctuation.

**Writing Tips**

Remember!

- Write to be read! Consider your papers more than fodder for a file. Remember that most writers hope that others will read and act on their work, so consider your reader when you write what might be better described as articles. Your instructor can even help you submit your best work for potential publication. Many publishers, including our own student newspaper, The Current, pay writers for their work!
- Embrace the challenge rather than dreading it! You will do lots of writing during your college career, not only in Heritage, but in many of your other classes as well.
- Plan ahead! Do not wait till the last minute. Go to the Writing Center if you suffer from writer's block.
- If you do not save copies of your work you invite disaster. Furthermore, you will not find an instructor on campus who will accept the excuse that your hard drive crashed. Save, save, save your work on the hard drive, on disk, on CD, on a flash drive and on paper. Keep extra copies and file your originals. If you are unsure about how to save your work on a computer, contact the Hedberg Library Help Desk at x 5950 for assistance.
- Go ahead and write a book. You will compile a complete portfolio of your Heritage writing each term. This writing-sample collection will serve you well when you apply for Heritage scholarships, which offer substantial amounts of money to winning entries. Moreover, graduate schools and your earliest employers likely will want to see writing samples before you are hired.
• Proofread your work! Have someone else proofread it as well. You might have brilliant thoughts, but typos and misspellings can tarnish even your best writing. See *The Writer's Reference*, pp. 22-3 for proofreading strategies.

• Draft and rewrite. The good news is, they are only words and they can be undone. Get an early start and write several drafts. Consult your instructor for directions on rewriting graded work. Also see *The Writer's Reference*, pp. 13-26 for details on writing drafts.

• Hate to write? Ask your instructor for help getting over your aversion. Possible solutions include a technique called “free writing” (*The Writer's Reference*, p. 7), simply talking through your subject with a friend, taking the time to mull over your topic, drawing an outline of your thoughts and formulating an argument based on a personal passion.

• Ask an expert! Contact the Carthage Writing Center in the Hedberg Library at 552-5536. Student and faculty tutors are ready to assist you.

• Write with style! Your teacher will explain which of the styles (MLA, APA, CMS) included in *The Writer's Reference* will apply to your work. These styles require you to use specific notations, bibliographies and other elements.

• Attribute everything you get from somewhere other than your own mind. **Avoid the beast called plagiarism.** See the section on avoiding plagiarism in the *Heritage Guide* and in *The Writer's Reference*.

• Find your niche, or voice. You will write many different pieces for various occasions – from narratives to analytical and research essays. Some papers will be written for class presentations. Use the opportunity to find or burnish your preferred style.

> “Language is the currency of truth.” David Orr

**Oral Presentations**

In *Heritage II* you will be expected to give two formal oral presentations. Oral communication requires skills different from writing, though some of the same processes are involved. When you move from words on a paper to words spoken to an audience, you must use more of your body. That is, you must use your voice, eyes, hands, and posture to communicate effectively. In today’s competitive world, you are at a disadvantage if you cannot speak clearly, succinctly, and with passion. Did you know that the vocabulary of 14-year-olds has dropped by 15,000 words in the last 50 years?

You need to be able to say exactly what you mean. The English language has over a million words—for a reason. Our language is so rich and malleable that a limited vocabulary will reduce your chances for professional success and personal satisfaction.

**Prepare a presentation that zings:**

• Get accustomed to the spotlight. You will be expected to deliver oral presentations in each Heritage seminar.
• Remain on point. Focus on the subject at hand and support it with examples and evidence. Do not express an opinion without being able to support it.
• Use what you have. Learn to use your eyes, voice, hands and posture to communicate effectively. Your instructor will help you develop these skills.
• Mean what you say and say what you mean. Know your objective. Are you trying to clarify, argue, entertain, or present a new point?
• Know your audience. Speak to the people present, not to an imaginary group with more or less knowledge than your classmates.
• Rehearse, rehearse, rehearse! Stand in an empty room and speak at full volume. Time prepared speeches. Practice before an audience. Try practicing in the room in which you’ll make your presentation.
• Never read directly from a script. You’ll bore your audience – and yourself!
• Use speech-writing techniques. Remember that speaking and writing are closely related but reading from a paper prepared for reading will make your speech sound stilted.
• Be sure to look at your audience even if you are giving an electronic presentation (Web, PowerPoint). Never read from the screen. If you are using PowerPoint, restrict text to key words and phrases, highlighting the main points of your presentation.
• Use visuals effectively and sparingly. You do not want to distract your audience from the main point of your talk. When using PowerPoint, follow the KISS rule: Keep It Simple and Short. It is tempting to throw in the proverbial kitchen sink. You will always have more material than you can present.

“[Language]...becomes ugly and inaccurate because our thoughts are foolish, but the slovenliness of our language makes it easier for us to have foolish thoughts.”

(George Orwell)

Listening

• Understand that hearing and listening are different. Listening is an active endeavor. Hearing is a passive response to sound.
• As you listen to your instructor and classmates consider, “Do I agree with their position? Why or why not? What is my position? How can I support it? What might I say in response?”
• Take a moment to consider before you respond. Deliberate silence gives everyone in the group time to digest what has been said.
• Listen for evidence. Opinions alone carry little power. Think about what evidence you might offer –what data, personal experience, examples, expert opinions or comparisons – that might illuminate the issue. Then use your listening skills to your benefit and speak up!
• Be socially adept. Listening is a key element of being an active community member. Those who fail to listen at work or in various social situations elicit uncomfortable responses from friends, colleagues and other associates.
VII. ENDNOTES

2 Socrates (479-399 BCE) always questioned himself and others -- much to his interlocutors irritation -- as to how they knew what claimed to know.
7 Apologia does not mean apology; it refers to a speech given in one's defense.
8 During the period of the Tokugawa shogunate (regime) the Confucian class system was rearranged and strictly adhered to: the hierarchy began with warriors at the top, then peasants and artisans, in that order, and ended with merchants at the bottom. It was also during this time that Japan closed itself to foreigners, and eliminated foreign trade except for one Dutch port. Christianity was outlawed. The measures of the Tokugawa shogunate, however, did ensure stability for over two centuries.
9 Chang’s grandparents had survived the six-week frenzy of violence in Nanking (Nanjing).
12 Orr, 28-29.
VIII. CREDITS

This eighth edition of the Heritage Guide would not exist without the tireless work of former Heritage Director (1999-2002) Chris Renaud who wrote the first four editions of the Heritage Guide. The fourth edition of the Guide was written with the assistance of Annette Duncan, Stephen Udry (Heritage III), and Elizabeth Oplatka (Reading, Writing, Speaking and Listening in Heritage). Editions five through eight were written by Jeffrey Roberg, Heritage Director 2002-2006.

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Jeffrey L. Roberg
Director of Heritage Studies, 2002-2006
August 2006


For more information:
Professor Temple Burling • Director of Heritage Studies, Fall 2006-Carthage College • 2001 Alford Park Drive • Kenosha, WI 53140-1994
Email: tburling@carthage.edu; phone: (262) 551-5963/5742

OR

Visit the Heritage Web Site: http://www.carthage.edu/departments/heritage
IX. HONOR PLEDGE:

"I have read, do understand and will abide by the College academic honesty guidelines."

http://www.carthage.edu/campuslife/code/ccacadconcerns.cfm

I also have read and do understand the discussion of academic honesty and plagiarism in this, the 2006-2007 edition of the Heritage Guide, pages 41 to 44, and agree to adhere to the requirements and conditions therein.

Name: ________________________________

(Please print)

Signed: ________________________________

Date: ________________________________

Course: ________________________________

Professor: ________________________________

You are not obligated to sign this contract. However, you are still expected to adhere to the Academic Honesty Code. Your fellow students wrote the pledge you are being asked to sign and uphold, for they value their Carthage education.